

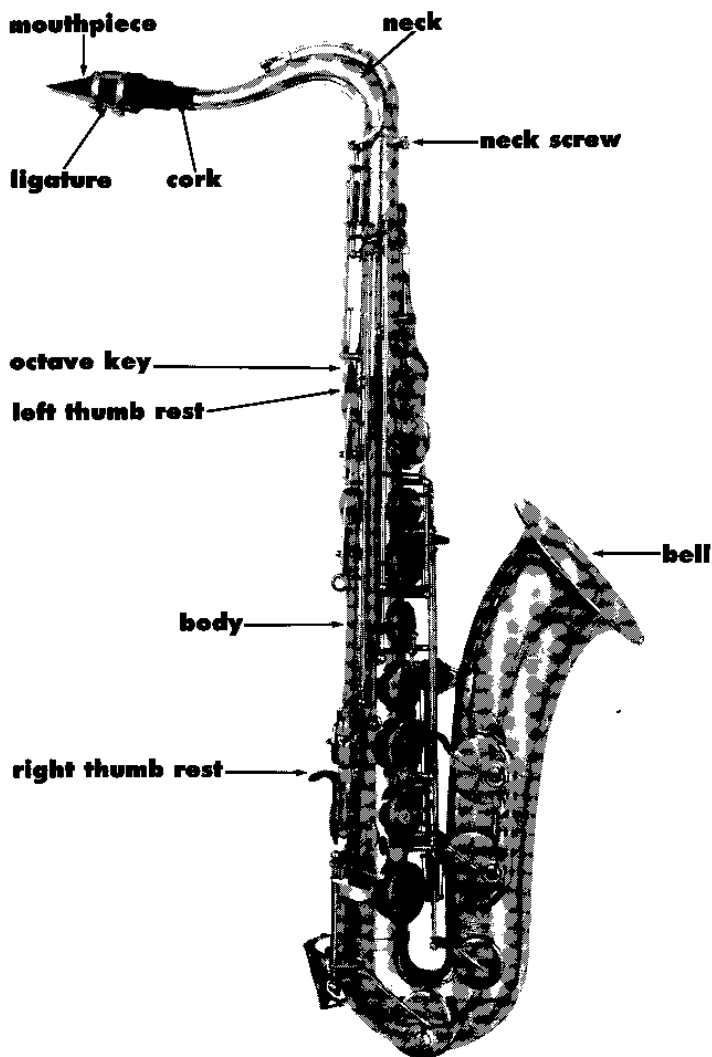
Getting It Together

Step 1 - Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.

Step 2 - Hold the body of the saxophone with your left hand, and remove the end plug. Gently twist the neck into the body with your right hand. Be careful not to bend any keys. Tighten the neck screw.

Step 3 - Carefully twist the mouthpiece onto the neck so that approximately 1/2 of the cork remains uncovered. Place the reed on the mouthpiece (see page 2).

Step 4 - Place the neck strap around your neck and attach the hook to the ring on the back of the saxophone. Adjust the length of the strap so you can comfortably put the mouthpiece in your mouth.



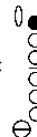
Step 5 - Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

Let's Play!

This special exercise is just for B \flat Tenor Saxophonists. Place your fingers on the keys as shown: Form the embouchure, take a deep breath and whisper "tah" to play B. Try this exercise several times.

"tah"

"tah"



THE BASICS

Posture

Sit on the edge of your chair, and always keep your:

- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Breathing & Air Stream

Breathing is a natural thing we all do constantly. To discover the correct air stream to play your instrument:

- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper “tah” as you gradually exhale air into your palm.

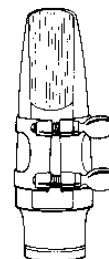
The air you feel is the air stream. It produces sound through the instrument. Your tongue is like a faucet or valve in that it releases the air stream.

Producing The Essential Tone

Embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

REED PLACEMENT

- Carefully put the thin end of the reed in your mouth to moisten thoroughly.
- Position the ligature with the screws on the flat side of the mouthpiece.
- Move the ligature up with your left thumb. Place the flat side of the reed against the mouthpiece under the ligature. Lower the ligature.
- Center the reed making sure that only a hairline of the mouthpiece can be seen above the reed, as shown:
- Gently tighten the ligature screws.



EMBOUCHURE

- Roll your lower lip over your bottom teeth. Moisten your lips.
- Center the mouthpiece on your lips and place it in your mouth about 2/3 inch.
- Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
- Close your mouth around the mouthpiece, like a rubber band. Your facial muscles all support and cushion your lips on the mouthpiece.
- Keep your chin down and slightly relaxed.

Mouthpiece Work-Outs

Carefully form the embouchure around your mouthpiece and take a deep breath. Whisper “tah” and gradually exhale your full air stream. Your work-out looks like this:

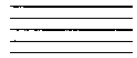


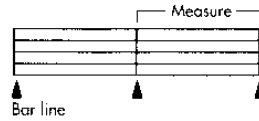
one
Count and
resting.

2 & 3 & 4 &
↓ ↑ ↓ ↑ ↓ ↑

Staff, Bar Lines & Measures

Bar lines divide the music staff into measures. The measures on this page have four beats each.


 = Music Staff





Notes & Rests

Notes tell us how high or low to play *and* how long to play. Notes are placed on a line or space of the music staff.

Rests tell us to count silent beats.

 Quarter Note = 1 Beat

 Quarter Rest = 1 Silent Beat

a  Hold the note longer, or until your director tells you to release it.

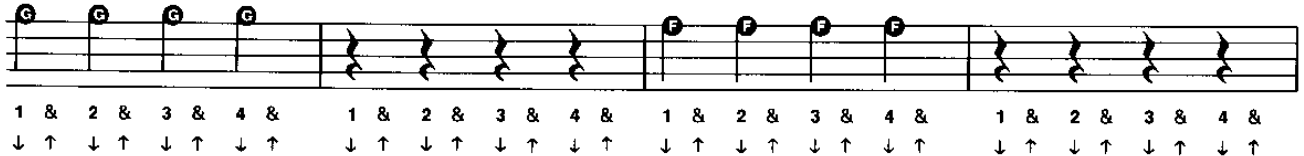
COUNT AND PLAY

 Play 

A NEW NOTE

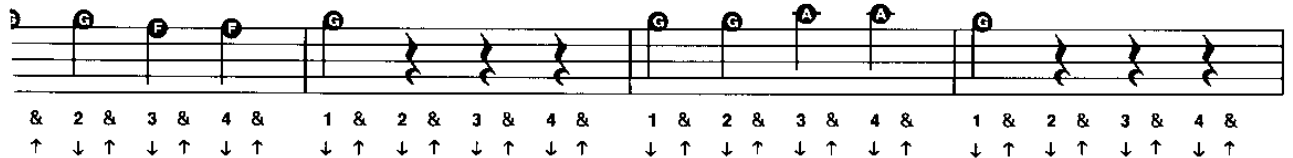
TWO'S A TEAM



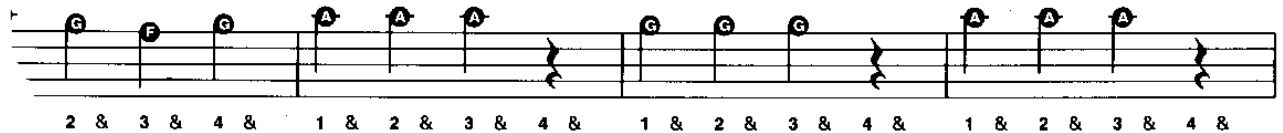
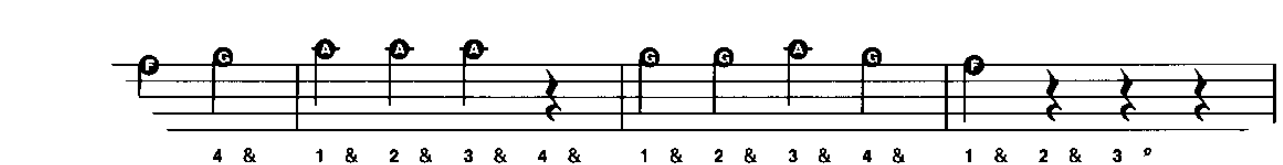
THE NEXT NOTE

DOWN AND UP



ROLLING ALONG

Go to next line. ▼